

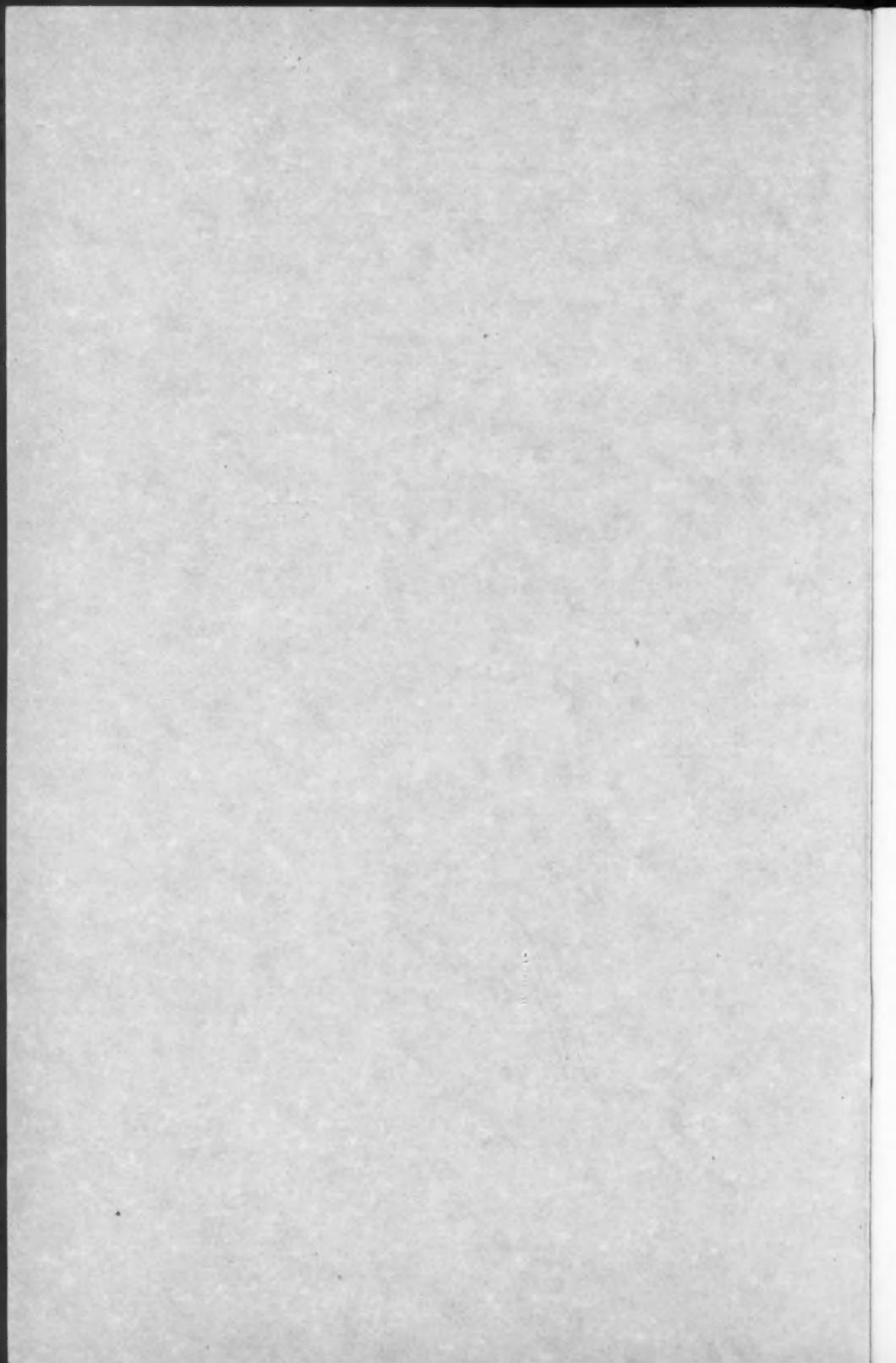
THE CONSORT

Number Sixteen

July, 1959



PUBLISHED BY THE DOLMETSCH FOUNDATION



FOREWORD

GRATEFUL thanks are due to all those who have generously given their contributions to this issue of **THE CONSORT** :—

Mabel Dolmetsch, for yet another instalment of her personal recollections of Arnold Dolmetsch, illustrated by photographs from her private collection.

Carl Dolmetsch, for his clarification of what happens to harpsichord music when played on the piano.

Diana Poulton, for her authoritative answer to a question to which very few people would know the correct answer as to what difference there is between the Lute and the Vihuela and their music.

To introduce Michael Thomas' description of the Clavichord (for which he has generously supplied three fine photographs), I have written a few pages about some other forgotten 18th century keyboard instruments.

Dorothy Swainson.

Editor.

CONTENTS

PERSONAL RECOLLECTIONS OF ARNOLD DOLMETSCH (PART 10), BY
MABEL DOLMETSCH.

LIMITATIONS OF THE PIANO IN HARPSICHORD MUSIC, BY CARL
DOLMETSCH.

DIFFERENCES BETWEEN THE LUTE AND THE VIHUELA AND THEIR
MUSIC, BY DIANA POULTON.

SOME FORGOTTEN 18TH CENTURY KEYBOARD INSTRUMENTS. BY
DOROTHY SWAINSON.

THE CLAVIORGANUM, BY MICHAEL THOMAS.

DOROTHY SWAINSON

14.8.1882 — 30.6.1959

IT IS WITH the deepest regret that we announce the death of Dorothy Swainson on June 30th, at the age of 76, only a few weeks after she had sent the draft copy of the present number of "The Consort" to the printer.

The death of Dorothy Swainson will leave a void in the lives of all connected with the Dolmetsch movement, and will be felt far beyond the confines of Haslemere and of the Dolmetsch Foundation. As Editor of "The Consort" since 1948, she has inestimably enriched our pages with her rare discernment and learning, and, although far from well, she devoted much time and effort to the completion of the present issue, a project very dear to her heart. It seems only right that this, her last number, should stand as a memorial to her.

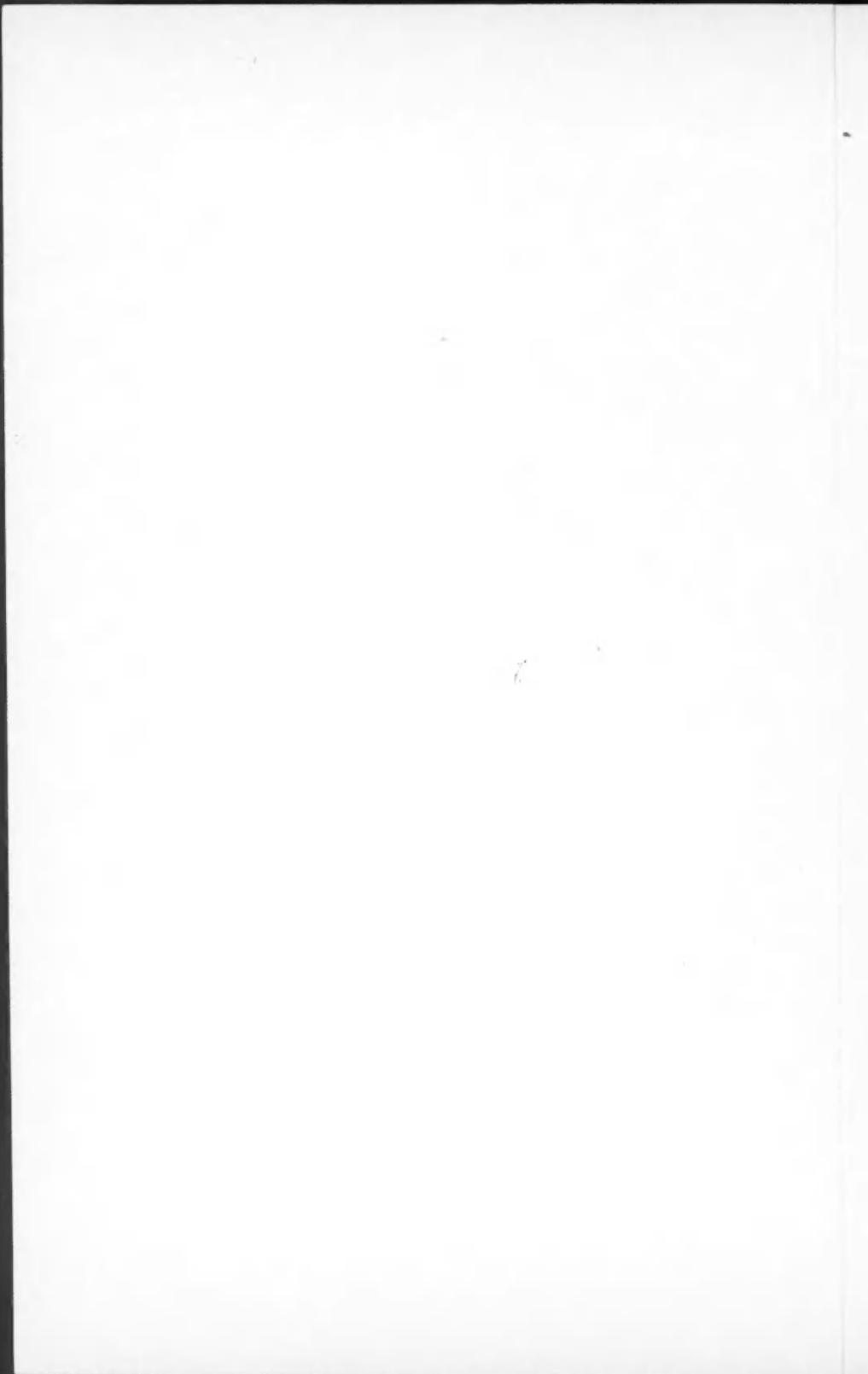
We are grateful to those of her many friends and pupils who have written tributes to her, and to Janet Leeper, who provided the photograph.

Tributes will be found on pages 33 and 34

This copy is No.



DOROTHY SWAINSON



PERSONAL RECOLLECTIONS OF

ARNOLD DOLMETSCH

BY

MABEL DOLMETSCH

PART 10

HAVING SETTLED that we would move into "Jesses" at the New Year (1918), we were making our arrangements in leisurely fashion when there arrived a letter from Beatrice Horne announcing that she and her violinist friend, Miss Stephenson, wished to leave London immediately. She described their dilemma when, during a terrible air-raid on a bitterly cold night, they were caught out of doors, and obliged to take shelter under a railway arch. Would we, therefore, she added, transfer ourselves and our property to "Jesses" at once, so that they could move into the cottage without delay. We instantly approached the local farmer (who had contracted to convey such furniture as we had brought from London over to Haslemere after Christmas), asking him to carry out the removal *immediately*. This, he declared, was an impossibility, seeing that the roads were so thickly coated with ice and snow that he dared not risk his horses in such a venture. Here, however, our good friend, Major Coulter, came to our rescue, freely providing us (*sub rosa*) with adequate transport and willing helpers from among the French-Canadian troops!

It was certainly a slippery journey; but the clever drivers managed their floundering horses with such dexterity that we and our goods arrived at "Jesses" without any mishap. It required another fortnight before we were able to get the remainder of our property transferred by lorry from Hampstead; but meanwhile we adapted ourselves to the straightened conditions, being only too thankful to find ourselves in this pleasantly spacious house, whose extended proportions were somewhat suggestive of those of a Noah's Ark.

We lost no time in establishing contact with Mr. and Mrs. Joseph King, the Godfrey Blounts and other members of their confraternity. These artists, at the beginning of the New Year, organised some strikingly beautiful Nativity tableaux. A charming touch was added (at their request) when, at one point, Nathalie and Rudolph, robed in white and gold, seated themselves at the end of the stage in the centre of the picture, like

two little angels; and played in duo, on tenor viol and recorder, the music of the fourteenth century carol "Qui creavit Coelum." There were, of course, no stands or music-books to mar the illusion.

Our life during the ensuing period was comparable with that of the Swiss Family Robinson; for the wildly neglected garden aroused forthwith Arnold's hereditary passion for order, beauty and thrift. Consequently, since hired male help was out of the question in time of war, we were all roped in to transform this wilderness into a pleasing and productive garden. Running parallel with this task was that of the installation of the workshop, for which a capacious and well-lighted room was set apart as a matter of prime necessity. Here, although the constructive work was carried on without the aid of any mechanical device (since we had as yet no electricity laid on), the instrument making continued steadily, with virginals and clavichords emerging in a thin stream, and finding a ready welcome among the poets, artists and musicians of that time, such as Ezra Pound, Roger Fry, Ernest Newman, the Spencer Watsons, Violet Gordon Woodhouse, Gerald Cooper, and the sculptor William Simmonds.

One day, towards the approach of spring, we received a visit from a Scottish lady named Miss Margaret Kemp, the owner and head of a notable school situated almost opposite to our own dwelling. Its central building (whose frontage was adorned by a beautiful rose garden) was designed in the Georgian style, and had originally been the home of the poet George Macdonald. Miss Kemp became a staunch ally, who readily accepted our children as day scholars in exchange for periodical concerts and talks, wherein the pupils made acquaintance with the ancient instruments and their music. Out of this beginning there grew up the idea of forming a string orchestra from among the teachers and pupils, the instruments used being violins, violas and 'cellos, with Miss Kemp herself tackling the double-bass. As the initial idea was to cultivate the musical ear of the performers, so as to readily accustom them to the appreciation of just intonation, Arnold resorted to the system in use for beginners in the seventeenth century, described by Playford in his *Introduction to the Skill of Musick* as follows:—

The Violin is usually strung with four strings and tuned by *fifths*. For the more plain and easie understanding thereof, and the *stopping* all *Notes* in their right *places* and *tune*, it will be necessary that on the *Neck* or *finger-board* of your *Violin*, there be placed six *frets* as is on a *Viol*. This, though it be not usual, yet it is the best and easiest way for a Beginner who has a bad Ear, for by it he has a certain rule to direct and guide him to stop all his notes in exact *Tune*, which those that do learn without, seldom have at first so good an ear to stop all *Notes* in perfect *tune*.

This system worked well with Miss Kemp and her fellow-learners; and a large repertoire was gradually accumulated, drawn for the most part from the immense storehouse of sixteenth- and seventeenth-century music, with occasional overlappings into that of the eighteenth and nineteenth centuries. Miss Kemp, who was a good musician, later on took to the viola, passing the double-bass on to a younger colleague. This excellent enterprise thrived for a number of years, continuing until Miss Kemp was compelled to relinquish her activities through ill-health. Unwilling that the school, with all its broadminded principles, should pass into possibly unsympathetic hands, she thereupon dissolved the whole establishment.

During the latter period of the war years a campaign was launched for the economy of fuel. Towards this end, Arnold devised the fabrication of some simple but very effectual charcoal stoves, on which portable ovens could be superimposed. These little stoves proved themselves to be eminently practical, in consequence of which success Arnold entered into a partnership with a member of the Guildford firm of Mason and Toogood for their manufacture according to his model. This venture, from which we had envisaged substantial profits, was of short duration, owing to the difficulty of obtaining regular supplies of good charcoal, and also to a post-war loss of interest, as time went on. None of Arnold's speculative enterprises (beginning with his investment in the first Panama Canal, and ending with the charcoal stoves) ever brought him any luck!

It was indeed a relief to be free at last to divert our minds from war-time restrictions, and once more be able to move about comfortably by day or night, interesting ourselves wholeheartedly in music and the kindred arts and crafts. Unfortunately, our staunch friend, Beatrice Horne, was too precipitate in abandoning her country home for the interests of town life; and thus, falling a victim to a particularly noxious London fog, she died in three days of pneumonia. Her loss was deeply mourned by us all, both old and young.

In April, 1919, Arnold resumed his former custom of holding, at intervals, a series of from two to three concerts, to take place henceforth in the cheerful hall of the Art Workers' Guild. We found it most inspiring and delightful to meet again with our numerous old friends and supporters, some of these dating back to very early times. Notable among such was the distinguished head of the Montefiore family, who for many years in succession had, in response to concert notices, always been the first applicant for tickets, his letter arriving punctually

by return of post, and couched in a curiously upward slanting handwriting. In appearance, both he and his family were remarkable for their clearcut features and sparkling black eyes.

Both of these concerts were well attended and, in Arnold's written commentary in his diary, were marked respectively as *très réussi* and *grand succès*!

The second concert, however, despite its *grand succès*, had a sadly unforeseen aftermath. On the homeward journey, each of us would be carrying one or more of the smaller instruments (only the large ones travelling by lorry). On this occasion, seven-year-old Carl was charged with a handbag containing some tools and the one and only recorder. There was a large queue at Waterloo Station, awaiting the opening of the gates; and during this tedious interval Carl put the bag down on the ground beside him. At the opening of the gates there occurred a sudden surge forward, in which Carl, swept along by the crowd, forgot all about the bag! We were well on our way towards Haslemere before noticing its absence.

However, on arrival we instantly telephoned to the Waterloo lost property office, fully expecting to receive the unostentatious bag and its contents on the following day. Alas! Our hopes were vain; and no recorder came.

Up till two years prior to this occurrence Arnold had been under the impression that, apart from the set of four recorders preserved in the Chester Museum, his was the only surviving recorder in the country. Herein he found he was mistaken! One day, during the latter part of our sojourn in Hampstead, we travelled *en famille* to Birmingham to give a performance in the Concert Hall attached to the Grand Hotel. All was going well until we arrived at a "Broken Consort," when (looking in that same bag) Arnold discovered that he had left his recorder behind in Hampstead. He explained to the audience that, since this was the only recorder, we should have to pass on to the next item in the programme. At this point there arose a distinguished-looking gentleman who, advancing towards the platform, produced from a capacious overcoat pocket, as by a conjuring trick, a recorder!

There was loud applause from the audience. Unfortunately, it was not a treble but a tenor recorder, and so not able to achieve the high notes of the key in which our consort was pitched. Arnold, however, improvised a few strains on it, but observed that it was in need of repair. The gentleman revealed himself as Sir Francis Darwin, only surviving son of the physiologist,

Poli le genou de la Virginie.
Peint tout en noir.
Par le designer allemand en cette
lithographie, Francesco da Volterra.
Mod. les catéchismes en noir.
Les armes sont à la croix de la
bande de la croix —
Modèle fini de bois doré à l'or
Au fond l'écusson protégé par un
cercle commence le bouton et
le pampre.
Sur le pampre le travail
fini noir.

des enfants fréquentent les bois
Le Caire le pampreillers et
Mod. a convenance le bouton et
l'écusson de l'écusson.

Bass Viol by Hans Ulphar

circa. 1475.

I believe this instrument to be the
earliest of its kind in existence.
Its exquisite shape and proportions,
its richly decorated scroll, its ebony
tone proclaims it to be not only the
work of a great master but to have
been specially made for some eminent
person. The Imperial eagle carved on
the scroll indicates a prince of the
House of Austria. (Signed) Domenich
1582-1594

Italian Virginian

circa. 1550. Made of Cypress

wood in perfect preservation.
Its tone and sound are excellent.
The scrolls and fletings which
decorate the sound-holes are in
the Renaissance style. They form
a rich and beautiful ornamentation.

Arnold Dolmetsch
Arnold Dolmetsch



ARNOLD DOLMETSCH PLAYING FOR HIS GRAND-DAUGHTER
"MILOU" TO DANCE



ARNOLD DOLMETSCH WITH HIS TWO GRANDSONS,
CHRISTOPHER WITH THE REBEC, ARNOLD WITH THE DRUM



THE FIRST HASLEMERE FESTIVAL (1925)

(Left to right) CARL, CECILE, ARNOLD, NATHALIE DOLMETSCH,
MARCO PALLIS, MABEL AND RUDOLPH DOLMETSCH



RUDOLPH, CECILE, CARL AND NATHALIE (c. 1930)



ARNOLD DOLMETSCH PLAYING THE
ORIENTAL HARP MADE FOR SURYA
SENA AND HIS WIFE NELUN DEVI



MABEL DOLMETSCH PLAYING THE
MEDIAEVAL HARP

Charles Darwin; and, after some interesting talk, it was arranged that he should come and see us in Hampstead. The tenor recorder was put into good playing condition, and when Sir Francis Darwin came to fetch it, he was delighted with its warm, colourful tone. He brought with him his beautiful and highly gifted wife, who thereupon decided to buy a spinet for her personal satisfaction and also that she might accompany her husband (himself an excellent musician) on his now perfected recorder.

With regard to our subsequent recorder misadventure, Arnold, having at length given up hope of ever recovering his own instrument, set about making one. This undertaking was harder than at first appeared, for the reason that the recorder makers of the olden times, jealous of their own skill, used, when describing the fabrication of these instruments, to leave out the important secret of the proportionate contractions and expansions of the inside bore, thereby producing the impression that the inside of the tube was simply conical. Thus the secret of achieving true intonation had to be intuitively rediscovered by Arnold's imaginative brain. When, some years later, the loss of the beloved old recorder had been amply atoned for by the successful production of a number of new ones (in which interesting work Rudolph and Carl collaborated with their father) one day the old one came back! It had been discovered in a pawn shop near Waterloo Station by the clarinetist, Geoffrey Rendall, who bought it for five shillings.

His suspicion that this was indeed the lamented lost recorder having been shared by Robert Steele, the pair of them staged a surprise for Arnold. They invited him to dine with them at their favourite Soho restaurant; and, at the close of the meal Rendall unfolded from its brown paper wrappings his precious find. The effect upon Arnold was galvanic. "Mine" he cried, stretching forth his hand and seizing the recorder! Rendall was rewarded for his generous deed (he confided to me that it did give him a pang!) by the gift of a choice new recorder, considered to be the first *perfect* product of Arnold's creative art. The old one is nowadays preserved among us as a historical exhibit, since it is the august ancestor of myriad successors which, but for its temporary disappearance, might never have come into being.

In the summer of 1919 Arnold was asked by Mrs. Fish, head mistress of the junior branch of Bedales School (known as "Dunhurst") to organise a children's orchestra on the same lines as that now flourishing at Miss Kemp's school. This added

responsibility entailed much work, firstly in the selection and adjustment of all the requisite instruments, and afterwards with the bi-weekly journeys to Petersfield for individual teaching and ensemble playing. He was therefore relieved when, in the late autumn of that year, he eventually found a competent workshop assistant, a local resident named Oscar Dawson, who had recently been demobilised from the army. He was a good worker; and thus, with the advantage of the newly installed electrical appliances, the output of keyboard instruments became considerably accelerated. This was of great assistance; and particularly so, as musical engagements henceforth began to multiply.

Already, Arnold had made some journeys to the North, accompanied by Nathalie and Rudolph. One of these was to Newcastle, where there was firstly a concert for the famous "Lit. and Phil." Society, and then one at "Jesmond Dene," the home of Sir Andrew and Lady Noble, wherein, besides taking part in the ensemble music, the two children had also sung and danced, to the great delight of Lady Noble. Several years later, when Lady Noble was nearing her hundredth birthday, she engaged us for another performance, this time with the whole family taking part. When Arnold called upon her on the morning of that day, she spoke of "those dear little children" who had played and danced so charmingly, and then continued with a sigh, "but I suppose they will have almost grown up by now!" Happily, however, there was still Carl who could rank as a "dear little child." Her own youngest offspring was in her seventies; but was nevertheless told "to run up to my room, dear, and fetch my spectacles."

Lady Noble, having all her life been a musical enthusiast, still played the organ, frequently arising in the middle of the night to enjoy this pastime. She confided to Arnold her regrets that she had never accustomed herself to play from memory, as she was now beginning to find it rather troublesome to read the music.

At the close of the memorable year of 1919 we were approached by a friend of the artist Cyril Goldie (named Marco Pallis), concerning a scheme for the formation of a society in Liverpool, devoted to the revival of early music. Some correspondence ensued as to how this could be arranged; and it was agreed that in two months' time we, with our family, should travel to Liverpool to give two preliminary concerts in order to awaken interest in the scheme. In due course we set forth, halting *en route* to fulfil a previously arranged engagement in

Birmingham. We had expected on arriving at Liverpool to encounter some portly, bearded business gentleman. Great therefore was our astonishment to be met at the Liverpool terminus by a slim and boyish-looking young man, but lately demobilised from the army! We swallowed our surprise, and accompanied our host to the Lime Street Hotel, where accommodation had been provided for us.

A particular feature of the opening concert was to be the subsequent presentation "on the part of several admirers" to our friend Cyril Goldie of a fine Barak Norman viola da gamba. He was already an accomplished 'cellist who, in the past, had several times collaborated with us. Being, however, of modest means, he had hitherto been unable to gratify his longing for a viola da gamba. Throughout the concert, which took place in the University lecture hall (endowed with very favourable acoustics), I played on the Barak Norman viol in place of my own instrument. When the concert ended, Cyril Goldie came to me full of praise for the warmth of tone of this handsome viol; whereupon I handed it to him, while Marco Pallis announced calmly: "It is yours." Cyril gasped and all but collapsed with incredulous joy. Next day he told us that in the middle of the night, after tossing and turning feverishly, he had risen from his bed and gone to handle the instrument, so as to reassure himself that it was not all a dream.

Our preceding engagement in Birmingham had been for the purpose of providing a concert of Elizabethan music at the Lord Mayor's Ball. This was indeed a sumptuous affair, being attended by a throng of notable people, amongst whom the gorgeously dressed ladies sparkled with jewels. We actually provided two concerts, pausing between them whilst the guests banqueted. On this occasion Carl was promoted to participate, for the first time, in a six part viol fantasy, in which he played the tenor viol with great gusto.

At the close of the proceedings a feast was spread for us in an adjacent room. We were, unfortunately, so hot and thirsty that we could not do justice to it, and looked upon the jellies, pies and creams with glazed eyes. Lady Cadbury (the lady mayoress) took a particular fancy to Carl, who, she said, resembled one of her own children remarkably. Shortly after our return to Haslemere we received from her, by post, an enormous box of chocolates. This was indeed a luxury at that time of dearth, in which chocolate of any description was scarcely obtainable.

The music making at "Dunhurst" now throve apace, so that Arnold was glad to have the assistance of Rudolph in dealing with this large band of pupils. Even this did not suffice; and Cécile also was drawn into the vortex. When the time arrived for the oldest pupils to be moved on to the upper school, there was great lamentation, and almost rebellion among them; for they were all deeply attached to Arnold and he to them. Mrs. Fish fully appreciated the atmosphere of enthusiasm and devotion with which he had inspired these children, and herself fell under the spell; so that she came to look upon him as a kind of oracle, to be consulted on every imaginable subject, including hygiene, gardening, and cookery (especially the last named). One day when he had protested against some temporary inconvenience, she was heard to say to a colleague: "I pacify Mr. Dolmetsch with pigeon and peas." In the initial stages of both of these school orchestras Arnold had made the children begin by holding their violins and violas downwards, like viols, to avoid any strain. Then, when they had acquired an easy fluency, they were taught to hold them over the arm and the frets were gradually removed. This method answered admirably.

Throughout the summer of 1920 Marco Pallis spent a considerable time in Haslemere, together with a pleasant Liverpool friend of his, named William Doran (endowed with an agreeable tenor voice), on whom another viol was bestowed! Marco himself, in course of time, acquired a number of instruments, which included, in all, a spinet, a harpsichord and a whole chest of viols, into whose technique he was initiated with a view to eventually building up a consort of viols in Liverpool. Two outstanding members of this ensemble, when it was finally organised, included the violinist Maurice Kruger (a member of the Liverpool Philharmonic Orchestra) and Cyril Goldie, who became respectively second treble and principal bass.

Meantime, a second workshop assistant was perforce enrolled to deal with the increased demand. This new importation was introduced to us by Oscar Dawson, and became a most interesting addition to our staff. He was a member of the Unwin family of publishers, but he himself preferred, at this time, to divert his own gifts towards manual labour. With this new influx of work and additional staff, it became clear that our household accommodation was no longer sufficient. Marco, at this point, borne on the wings of prophetic ardour, offered to have a workshop built on the site of our old stable, in which we had been harbouring goats.

I was glad to see the goats go. One of them (an Irish goat) was horribly skittish; and it was only Cécile or Nathalie who could handle it without risk of a dig in the ribs.

Marco's original idea had been that his brother Andrea, an expert worker in precious metals and jewels, might also settle in Haslemere, there to carry on his craft on parallel lines; but, by the time our workshop was completed, Andrea had already fixed upon other headquarters at Neston (Cheshire), a pleasant rural district near an inlet of the sea, yet within easy reach of his parents' Liverpool home.

A new recruit, named Leslie Ward, a former pupil of Bernard Unwin, was, at his suggestion, enrolled among the staff, thus increasing the scope of our output. He very soon showed his skill as a craftsman, and became Arnold's indispensable assistant in the carrying out of his designs.

Clavichords came to be uppermost in demand at this juncture, and some very attractive ones were produced. These were made from some richly figured English walnut which Arnold had cherished for some years past. At his request I adorned the soundboards with flowers and butterflies, painted in tempera. This was found to be a great attraction; and henceforth a number of keyboard instruments were so embellished, thus enhancing their value in the eyes of their respective owners. I had actually worked out my first attempt whilst Arnold was away on holiday in France, by decorating a virginal made for Lord Berners. On Arnold's return I showed it to him with some trepidation, and was relieved at his warm approbation, in consequence of which I so decorated a number of clavichords. As this extra attraction added £25 to their cost, it helped to stabilise the finances. Roger Fry insisted on ornamenting his own virginals in the "cubist" style, whereby all the flowers looked artificial, and with their stems appearing as though made of stiff wire! When Arnold delivered the completed instrument at Fry's studio, he found him in the act of painting a wardrobe with a design of orange trees whose fruits were square. He enquired of Fry as to why they were thus misshapen; and Fry answered airily: "What does that matter? It's of no consequence at all!" To which rejoinder Arnold retorted: "Then why not make them round?" In his latter years Fry reverted, happily, to his earlier classical style.

When the Liverpool consort had made its first plunge and adherents had begun to accumulate, we were engaged to give a prolonged series of concerts during two successive seasons. During these periods we had the sole use of the concert hall

attached to the premises of Messrs. Rushworth and Dreaper. On certain days, therefore, Arnold embarked upon some illustrated talks in which, latterly, some of the Liverpudlian musicians also took part. A Russian violinist (a member of the Philharmonic Orchestra), who had observed these proceedings with a sceptical eye, one day indulged his curiosity far enough to enter upon the scene. He remained as though spellbound, like Saul among the Prophets, and, on leaving the hall, was heard to exclaim in hissing accents: "But he's a genius! *He's a genius!*"

An interesting and constant member of our Liverpool audiences was Carl Fuchs, the 'cellist. He had lived for many years in England and, having been duly naturalised, was recognised as an English musician. When, however, the 1914 war broke out, he happened to be on holiday in Germany, where he was promptly interned as an Englishman. On his joyful return to this country when peace was restored, he found to his horror that he was everywhere shunned as a German. Luckily for him, a fellow musician in the concentration camp had been Doctor Whittaker, who, firmly espousing his cause, enabled him to regain his former position and pupils.

Carl Fuchs had been Hélène Dolmetsch's teacher for the 'cello; and it was he who first gave us the idea that she would like to be reconciled to her father. We had in former years made several abortive attempts, through friends, to bring this about. But now, through this kind and tactful intermediary, the barriers gave way, and the pair of them met in a Soho restaurant. Soon after this *dénouement* she came to stay with us. None of us then realised that she was suffering from serious heart trouble; for she had retained her good looks, and put up a brave *façade*. After her second visit, nevertheless, it became apparent that she was in truth gravely ill, although she obstinately refused to see a doctor. Arnold went to visit her in her Streatham home; and again she rallied and appeared gay and cheerful and delighted with various presents from him. It seemed indeed that all her pent up affection was now pouring out in a flood. The last time that I went to see her I brought her a large bouquet of flowers which Arnold had gathered for her, and a basket of strawberries. She greeted these with childlike glee; but I observed that her mind was wandering; so I took it upon myself to summon a doctor. He instantly removed her to a nursing home. Here once more she seemed to revive, and proudly showed her flowers to the doctor, saying: "My daddy sent me these." It was arranged that Arnold should go to see her on the following

day; but during the small hours of the morning, she had a sudden stroke and died. Afterwards we met her favourite pupil, who told us all about her previous illness, which had resulted in an injury to her left hand, thus causing her great unhappiness.

In a comparatively short time the workshop as originally planned became overcrowded, and we found it necessary to extend the building rearwards by nearly half as much again. As may be supposed, we were now able to obtain sufficient helpers for the mundane tasks of life, including an excellent Swiss governess and mother's help, plus a series of so-called gardeners. Some among these last were of the zombie type, who, under Arnold's electrifying control, accomplished wonders in the production of exotic vegetables and fruits, including pumpkins, sweet corn, Chinese radishes, every conceivable herb, luscious pears and peaches, Alpine strawberries and succulent melons (these last grown in garden frames, without artificial heat).

Rudolph at this period, being now fourteen, assembled and trained an orchestra from among his local pupils and certain members of the workshop whom he had inspired with his own musical fervour. They met once a week, besides being taught by him individually, with regard to the instruments he needed and the music he wished to perform. This included not only works by Handel, Bach, Scarlatti, and others, of the classics, but also concertos of his own composition that displayed much beauty and inventive genius. He actually continued composing on these lines throughout his prematurely shortened life; but, except in rare cases, was unable to get them tried out by any of the established orchestras for the lack of financial backing. I still hope that some future philanthropist will come forward to make them available for public performance. I recall a delightful concerto in five parts, which included a lovely theme borne by the tenor violins (intermediate between the violas and 'cellos) that produced an effect of uncommon richness. These weekly music meetings afforded much pleasure to all concerned.

As our house was adjacent to an extensive stretch of common and woodland, we enjoyed the amenities of both town and country life. Among our favourite walks was one that led to a huge vacant domain whose woods and gardens contained many rare foreign trees and plants. The original ancient entrance was indeed completely overgrown, like the Sleeping Beauty's garden. One day we learned that this interesting property had been acquired by a retired financier. Thereafter we limited our walks to the fields and lanes surrounding this

paradise. On a certain occasion, the day being warm, we sat down to rest on a mound in a narrow lane, giving access to the orchard attached to this property. Finding ourselves suddenly confronted by a tall gentleman, we rose in some embarrassment, but were entreated to remain. During a prolonged talk we learned that this gentleman, named William J. H. Whittall, was a collector of rare violins, who, besides enjoying his now free time in learning how to play, was much interested, in acquainting himself with the mysteries of their construction. From this beginning there sprang up a strong friendship that culminated in Mr. Whittall's formation of what he termed an "ancillary body" to be known as the "Dolmetsch Foundation." Its function would be to promote and publicise the work of Arnold Dolmetsch for the restoration of early music and musical instruments. Moreover, perceiving in course of time, that our home workshop, despite its enlargement, could no longer house the augmented staff, he acquired in 1927, and placed at our disposal, a nearby house, which house is to this day the "Dolmetsch Workshop," though it has had to be considerably enlarged in recent years.

In the autumn of 1924, Arnold one day remarked that he was tired of concert touring and that, henceforth, people would have to come to *him*, instead of his going to *them*. Out of this chance remark there arose "The Haslemere Festival," which came into being in the late summer of 1925. It made a most surprising stir among the Press, who attended day after day throughout the fortnight and produced some remarkably good and interesting reports. Among those who made a regular holiday of it were H. E. Wortham, Basil Maine, Fox Strangways and the Dutch 'cellist, musicologist and amateur viola da gamba player E. van der Straeten.

I made arrangements with the Burgess Café of those days to remain open in the evenings. Consequently, members of the audience, with many of the performers and representatives of the Press, used to foregather there and finish off the evening in sociable fashion. On one occasion, four of the critics were so hot in argument that they remained talking until midnight. On finally departing, they forgot to pay their reckoning, with the result that when H. E. Wortham (the *Morning Post* critic) went to the café next morning for his breakfast he was faced with having to settle the bill for the whole party.

Many distinguished musicians were among the audiences, including Sir Henry Wood, Doctor Whittaker, Sir Adrian Boult and Monsieur le Cerf (an enthusiastic French musical anti-

quarian). One most interesting personage announced by telegram from the Riviera his hopes of being present in the following words: "Je vous aime toujours et suis assoiffé de votre musique. J'espére venir au Festival. Vous embrasse fraternellement. Gabrielle d'Annunzio." This poetic but volatile friend, however, failed in the end to materialise.

So enthusiastic was Doctor Whittaker that he urged us to make of the Festival an annual event. We took his advice.

In 1924 we had made the acquaintance of an interesting family of the name of Tomalin. Mr. and Mrs. Tomalin came to visit us originally at the instigation of their son, named Miles. This young man had recently finished his university course at Cambridge, having gained a "double first." But now there had come a reaction against all this concentrated brain work, and his overpowering desire was to devote himself to the study of music. Having been present at a concert given by us and our children in Cambridge, he ardently desired to specialise in the music of past centuries. Under Arnold's magnetising tuition, he made rapid progress on the recorder and violin, and eventually obtained a residential post at Dunhurst, as assistant music teacher. This post he retained for a number of years, until *Wanderlust* lured him away to other fields of action. His father became a warm supporter of the Dolmetsch cause. Besides becoming the chairman of the Dolmetsch Foundation, he excited an interest in the yearly Festivals among his musical acquaintances, including Percy Grainger, Cyril Scott and Roger Quilter. In his capacity of managing director of the Jaeger Company, he engaged us during several successive seasons to give a series of invitation concerts at their headquarters, devoting the whole of one prominent window to the display of our instruments, both antique and of recent construction. For his own music-room, moreover, he acquired many of these instruments, including an organ, a clavichord, a harpsichord, a virginals, a mediaeval harp, and a number of recorders and viols. From first to last he showed such a warmth of sympathetic attachment as could not be surpassed.

Another prominent member of the board of Governors of the Dolmetsch Foundation was Mr. Joseph King, who proved himself throughout a whole-hearted and generous supporter. He was joined herein, in 1931, by his second wife, Helena King, who, replacing the original secretary (a relative of Mr. Whittall), has continued, during the last twenty-five years, to render voluntary service of vital importance to the smooth running of this organisation.

Two days after the close of our first Festival, our daughter Cécile was married to Leslie Ward, who thus became one of the family, and, since Arnold's death, he has been in sole charge of the keyboard instrument department of our Workshops. Somehow, Arnold could never quite reconcile himself to the ordeal of seeing each of his children in turn leave the paternal roof to become a separate entity! Yet these marriages in truth produced no severance, but only an expansion, all bearing their part in carrying on the Dolmetsch tradition. This adjustment was rendered the more easy by the fact that they all settled in nearby dwellings, thus remaining in close contact. Hence, each temporary cloud of disfavour would gradually evaporate, leaving no loss, but a gain.

Scarcely had we settled down again after our first Festival when we received a visit from Miss Lucy Ellis (a cousin of Lord Howard de Waldon). We learned that, having attended the whole Festival from start to finish she had been entirely captivated by this "new-old music" which had come to her as a revelation. The culmination of her visit was an invitation to Arnold and myself to come and stay with her in Hyères, the most southerly point in France. Rather to my surprise Arnold answered promptly: "I hope you really *mean* that because I accept your invitation!" She said laughingly that she did mean it and suggested that after Christmas would be a propitious time for the journey. Accordingly, at the close of the year, we set forth on this journey, and arrived at Hyères three days later, having paused on the way to see Albert and Fritz. The abode of Lucy Ellis revealed itself as a delightful retreat, situated about a mile beyond the outskirts of the town, amid hills and valleys, clothed in rich sub-tropical vegetation. Her garden, protected on the windy side by the hollow remains of a large quarry, sheltered all manner of fruit trees, including those of oranges, lemons and persimmons, while many rare flowers that we nurture here in greenhouses sprang up of their own accord, carpeting the earth with their vivid exuberance.

We enjoyed many visits to the town of Hyères, where we were struck by the noble beauty of the ancient buildings. One among these (arresting in its majestic simplicity) was the *Eglise Saint Paul*, where, in 1189, Richard Coeur de Lion took his vows before embarking on the Third Crusade. The main object of these town excursions was to visit a cousin of Lucy's on the French side, named the Comtesse de Lévis, who subsequently became the Comtesse de la Forêt Divonne. She and Lucy both

claimed their descent from "La Belle Pamela" (daughter of the erudite Madame de Genlis) through Pamela's Irish marriage. A delightful character whom we met at all these friendly gatherings was the dowager Duchesse de Mirepoix (mother of the Comtesse de Lévis), who, abandoning the ancestral castle to her son, the present duke, lived by preference in a convent. Although a "Grandee of Spain," she had all the fresh simplicity of a young child. She recounted to us the experiences of her early married life, including her self-imposed role of benefactress (similar to that of Queen Berengaria of Navarre), whereby she used to receive the sick and the maimed under her protection, treating them in such a way as to produce apparently magical cures. Her husband had not altogether relished this influx of sick people into the castle, for which reason she had wisely had a separate wing built on to it, where she could pursue her charitable work untrammelled.

Our visits to Lucy Ellis were many times repeated; and, since Arnold never travelled without the accompaniment of sundry musical instruments, evening after evening was devoted to this early music that so charmed them in Lucy's house and in that of the Comtesse de Lévis, whom we came to know as Philomène. Her mother was always one of the listeners, and so demonstrative were her transports that on one occasion she fell backwards into the arms of Monsieur l'Abbé (her father confessor), who frequently graced these gatherings with his presence.

On one of these yearly visits Rudolph accompanied us, thus adding greatly to our resources, as we had brought along Lucy's newly acquired virginals, whose soundboards I had decorated with the native flowers of Hyères. One time, when Carl joined us, we travelled by sea, breaking the journey at Tangier, in order to visit Marie-Thérèse de Lens, who had for some ten years past been domiciled in Meknès. This journey by sea was a very interesting one, for the reason that, in addition to the normal kind of passengers whom one meets on such voyages, there was a select party of distinguished-looking gentlemen who sat at a table some distance away from the rest of the company, apparently in grave converse. On the following day a member of this mysterious party approached our dining table and asked Arnold if he would come to be introduced to the Duc de Guise. Arnold rose with alacrity and, following his messenger to the other table, found himself warmly welcomed. The Duc de Guise explained that, on passing our table the previous evening, he had heard us conversing in French; adding that after his

own long sojourn in Belgium, it was to him a great delight to hear once more such pure French as that spoken by Arnold. Afterwards he came to our cabin, where we played to him in our very cramped quarters, wherein he, being very tall, was forced to stand with bowed head. He and Arnold indulged in an exhaustive discussion concerning ancient military drum rhythms, on which subject they were both experts.

For the evening prior to our disembarkation, a beauty contest was organised, in which the *gentlemen only* were allowed to act as judges. We were travelling on a Nord Deutscher Lloyd steamer; and it so happened that the ladies aboard were of the full-blown Flemish type. As the buxom file passed in front of the Duc de Guise, he murmured to Arnold: "Qu'est-ce-qu'on peut faire? Elles sont toutes si laides!" On reaching Tangier, we saw no more of our distinguished fellow passenger, who was travelling incognito. We ourselves were huddled into a small boat, and landed with our belongings, which included two violins, a treble viol, a lute, two recorders and a viola da gamba. After a lively scuffle among the would-be porters, we finally reached a very comfortable hotel, before proceeding by train towards the holy city of Meknès.

Marie-Thérèse had originally gone to Morocco after the 1914-18 war to join her married sister, whose husband (a barrister) was a friend of Maréchal Lyautey. With this great man he had collaborated for a number of years to foster the native arts and crafts that had been in danger of extinction, through the flooding of the market with cheap merchandise of European manufacture. Indeed, it was said that they were just in time to prevent one of the last great painters from abandoning his art to become a cook!

Shortly after the retirement of the Maréchal, the sister of Marie-Thérèse died from an incurable disease, to be followed shortly afterwards by her husband, who was run over by a car. So now Marie-Thérèse was bravely carrying on alone with this work, as far as her means allowed. She had a picturesque little shop where she sold Moroccan works of art of all descriptions to tourists. Behind this shop there was a charming little sunken garden, containing peach trees and sweet-scented flowering shrubs. Three sides of this garden were flanked by various apartments, used as bedrooms, kitchen and main living-room (this last provided with a dais to accommodate visiting musicians). There was also a small apartment where there crouched a jeweller on the tiled floor, making exquisite orna-

ments in filigree work, studded with jewels. He made use of a charcoal brazier, fanned by a youthful apprentice by means of a miniature pair of goat-skin bellows.

We had various thrilling experiences in this romantic environment, which included our listening, on a certain saint's day, beneath the open window of a mosque, to the marvellously florid singing of two fine tenor voices, whose *roulades* were rhythmically marked by the inward and outward breathing of the worshippers. This strange accompaniment produced a sound comparable with the even sawing of a stout oak log.

Another remarkable experience was that of being invited to dinner by a wealthy Arab, whose hobby was that of collecting clocks. All of these clocks were so timed as to strike in succession, so that one might appreciate the qualities of their various timbres. Our host regarded Arnold with great veneration, addressing him as "Mon Vieux," which epithet he had picked up while serving in the French army, and imagined to be deeply respectful. Arnold asked him how he managed to sleep with so many clocks ticking and chiming, whereupon he replied that he could not sleep without them.

In the course of the evening we were treated to an extensive concert of loud and vigorous music. When (as midnight began to be struck by the successive clocks) we rose to take our leave with profuse thanks, imparted by Marie-Thérèse, the musicians were much disappointed by our curtailment of their feast of music. This we learned the next day, when they sent word that, had we but known, we would have delayed our departure; for they had been joined later on by a famous virtuoso musician, who had excited them to such a frenzy that they had torn their clothes!

Another interesting experience lay in the visiting of the various sections of the great market, in particular that of the wood-workers, whose methods of craftsmanship engaged Arnold's close attention. The Jewish market was intact in itself, apart from the main market, as also was the quarter of the town in which these people lived. In this section we came across some remarkably fine types, who would have served well as characters in Biblical Drama. These craftsmen excelled as fine jewellers and makers of gorgeously embroidered belts, garments and footwear. They worked tirelessly at their trade for untold hours, assisted in the lesser tasks by diminutive young apprentices; some of them looked about five years old.

At the end of this most colourful fortnight, we bade adieu to our hospitable hostess and her little tribe of employés. These consisted of a pleasant male servitor named Tajani, the youthful negress Zaya, who served as cook and *bonne à tout faire*, a magnificent Sahara woman who daily brought us immense jars of water, poised easily on her right shoulder (and also bought all our food in the market place), and lastly, the beautiful but inscrutable Saadia, who managed the school of embroidery. These people were dignified and self-respecting characters, in no way resembling the touts who plague visitors on their arrival at the ports. When, at parting, we offered a tip to Tajani, who had served us in port as courier, he refused it with a superb gesture. On arriving at Tangier this time, we foiled the mob of porters through the help of a respectable guide.

The Moroccan adventure, here described, took place in September, 1929, shortly after the conclusion of the fifth Haslemere Festival, in which year the first number of the journal named "The Consort" was issued by the Dolmetsch Foundation. During the following year, Arnold and I both contributed articles relative to our recent Moroccan experiences.

LIMITATIONS OF THE PIANO IN HARPSICHORD MUSIC

BY

CARL DOLMETSCH

BROADLY SPEAKING, music written for any instrument can, in a sense, be performed or arranged for performance on any other instrument, depending on the extent to which the arranger's conscience will permit him to alter the composer's original text. The fact that such a situation can be exploited to the point of absurdity carries its own safeguard against blatant vandalism; but perhaps the greatest danger lies in cases where apparently little, if any, structural alterations are necessary. For instance, it is simplicity itself for an accomplished pianist to take a work originally written for the harpsichord and play it on the piano, without having to change any of the written notes (apart from his probable errors and omissions in the way of interpretation). This artifice will be all the more easily accepted by himself and his less discerning listeners because he will be employing a technique with which he is already familiar, and producing sonorities which his mind has accepted since childhood. Since he is playing an instrument whose touch he has previously mastered, his performance will probably be more fluent and accurate than it would be on the less familiar harpsichord. Moreover, he will very likely be unaware of the extent to which his piano technique requires modification before really *playing* the harpsichord. His complacent enjoyment will be further encouraged by the fact that greatness in music is never entirely killed by arrangement or errors of style, so that enough will remain of a work by a master such as Bach or Handel to give considerable if incomplete pleasure, even to those listeners who may have misgivings.

Unless such a performer is prepared really to master harpsichord touch and registration, he would do far better to confine himself to the piano and, let it be added, to piano music, especially as there is no shortage of this literature. If harpsichord music must be included in the pianist's repertoire (perhaps solely for the sake of playing Bach) then let it be done selectively, with a full knowledge of what is being omitted; but certainly not with the pretence that it is improved by being played on the piano, or that Bach wrote his harpsichord works for the clavichord, or for posterity to enjoy on the modern piano, as has been speciously suggested.

At this point, it should be clearly understood that the harpsichord and pianoforte are two entirely different instruments, the

former having a plucking mechanism acting on thin, low-tension strings, while the latter has a hammer action striking much thicker, tighter strings. Combined with a thin soundboard and slender frame in the harpsichord, opposed to a thicker soundboard and heavy frame in the piano, these fundamental differences must result in tone-colours which are basically entirely unalike. The fact that both instruments are played from a keyboard is pure coincidence and does not mean that they are related, or should be compared, or considered automatically interchangeable any more than other instruments with keyboards, such as organs or piano-accordions, for instance.

There is the question of registration, mechanically impossible on the piano, restricted as it is to one note per key and having only one manual, but very much a part of a harpsichord possessing several sets of strings and two keyboards. Writers of harpsichord music took these resources into consideration, and the very structure of much of their music reveals the extent to which they expected them to be used. For example, in some of Handel's harpsichord works flamboyant passages which may be harmonically rather thin will sound positively empty on a piano with its single sonority (i.e., one note per key), but rich, full and brilliant, using the varied and combined tone-colours of the harpsichord, for which instrument they were conceived. Then there are those instances, chiefly in slow movements, when an expressive melody in either hand is enhanced by being played on one keyboard with a clear singing quality of tone, while the accompaniment is confined to the other manual with a contrasting and more subdued timbre, like a harp stop.*

Many concertos and other major harpsichord works from their very construction call for contrasting *tutti* and *solo* effects which are an integral part of a large harpsichord's resources, some of which include a coupler and 16ft. and 4ft. stops in addition to the normal 8ft. stops, which means that it would be possible, by depressing a single key, to have four strings sounding together in a grand *tutti* effect, two at normal pitch, one an octave higher, and one an octave lower, whereas the *pianoforte*, however loudly or softly it is played, or with what refinements of touch, can still produce only one note per key. Further, a proportion of 18th century harpsichord music by such com-

*This is produced by partial damping of the tone through small felt or buff leather pads being brought into contact with the strings near the hitch pins. It is said to have been introduced by the Italians in the 16th century, who then applied the name *harpicordo* to their instruments. The name "harpsichord" was apparently derived from this.

posers as Rameau, Scarlatti and Bach very obviously demands two separate keyboards with one hand on each. Beautiful unison effects are thus obtained, and where the parts cross they are easy to follow, each in a different colour of tone. From a purely technical point of view, some passages which are extremely difficult to render on one keyboard (as well as sounding involved and ineffective) become clear and relatively easy to play on two manuals with added freedom for the fingers of each hand. Apropos of this point, Couperin (referring to his "*Pièces-croisées*") states: "*Ainsi celles qui porteront ce titre devront être jouées sur deux Claviers, dont l'un soit repoussé ou retiré.*"

Admittedly, only a small proportion of harpsichord music requires an instrument with two keyboards, and, of the remainder, by no means all will demand the other available resources of registration to make its full effect, even though the plucked tones of the harpsichord will still in themselves conform more faithfully to the composer's intentions. It is from amongst such less demanding works that pianists can most effectively "borrow," but let them at least honestly admit that it is harpsichord music, played for convenience on the piano, and not taken for granted that the composer would have preferred it played on the modern piano. Alas, he is no longer in a position to protest.

NOTES ON SOME DIFFERENCES BETWEEN THE LUTE AND
THE VIHUELA AND THEIR MUSIC

BY

DIANA POULTON

IN WRITING of the lute and the vihuela one must begin with the very obvious, but important, fact, that the lute was an instrument whose use throughout the rest of Europe transcended the bounds of nationality, while the vihuela, taking the place of the lute in Spain, was an instrument of purely Spanish origin, its use being limited to Spain and those parts of the world under Spanish domination.

The exact reason for this Spanish development away from the main European line is still, I think, something of a mystery. The Moors, in their invasion of the southern half of Spain in the eighth century, undoubtedly brought the lute with them, and early medieval miniatures in Spanish manuscripts of the tenth and eleventh centuries show that lutes were known in Spain at that time. Why then, did it not grow to take its place as the prime favourite among musical instruments, as it did in the rest of Europe? The theory has been put forward that it was the hatred felt by the Spaniards for their Moorish conquerors and anything pertaining to them which made them reject the lute and develop the vihuela in its place. It is possible that this is the reason, but it is odd that the Spaniards should have accepted so many other arts and useful crafts from the Moors, and yet have rejected the lute. At the time, moreover, when the vihuelists were writing, the lute was known as the "vihuela de Flandes," which suggests rather that it was an instrument whose origin was regarded as being in the north of Europe, and not among the hated Moors. It is possible, as further research is carried on in Spain, light may be shed on this rather puzzling problem.

The vihuelistas themselves had no doubts about this question. They believed that the vihuela had come down to them direct from the ancient Greeks. In fact Luis Milan is most precise about it. At the beginning of *El Maestro* (the first of the books of vihuela music to appear) there is a picture of Orpheus playing the vihuela, and round it is written "The great Orpheo, first inventor, by whom the vihuela was brought to the world." Several of the other books testify to its Greek origin, and Narvaez prefaces each of his six books with a picture of Arion on the dolphin's back, busily playing on a vihuela.

In the year 1517, when the Archduke Charles, ruler of the Netherlands, became King of Spain, and took his Flemish court to Spain with him, lutes must certainly have been among the instruments his musicians used, but again they seem to have made no lasting friends among Spanish musicians.

Compared with the lute, the period during which we have a written literature for the vihuela is short; no more than forty-two years, from 1536 to 1578, and it had gone out of fashion before the later tunings appeared in the rest of Europe. There is, therefore, no later school comparable with the seventeenth century French and German schools with their changed stringing and style of play.

On examining sixteenth century descriptions of the vihuela, one of the most noticeable facts is the great variety of pitch that was used. Fray Juan Bermudo, in his *Declaración de Instrumentos musicales* (1555), in describing what he calls the 'vihuela commun,' gives the intervals and the pitch as exactly resembling the lute in G. He then goes on to say that there are six other vihuelas "As the one I have just described begins in gamaut: the second will begin in A-re, the third in B-mi, the fourth in C-Fa-ut, the fifth in D-Sol-re, the sixth in E-La-mi, the seventh in F-Fa-ut, or in their octaves." In modern terminology this would mean the lowest string of the 'vihuela commun' was tuned to G, the lowest line on the bass stave, while the lowest string of the other six vihuelas was tuned to each of the next six white notes of the keyboard above it, with another set in the same relation to each other, but an octave higher.

In addition to these various vihuelas with six strings, Bermudo speaks of two vihuelas with seven strings. The first of these is in the normal arrangement of intervals, with the seventh string a fifth below the sixth string, but the other is in an entirely unrelated tuning. He specifies no pitch, but says "The seventh string is tuned to a note that the other strings will stand." He then gives the intervals at which the other strings should be tuned: the sixth string a fifth above the seventh string, the fifth string a fourth above the sixth string, the fourth string a major third above the fifth string, the third string a fifth above the fourth string, the second string a fourth above the third string, and the top string a minor third above the second. One further instrument which he calls "a small, new vihuela" is described, with a tuning mostly in thirds. These two latter instruments must have been very rarely used, since all the printed tablature is for the regular *veil accord*.

In other parts of Europe it is most unusual to find any but the G and A tuning used for song accompaniment, the other pitches were generally confined to pieces for two or more lutes or consort pieces, but in the books of the vihuelistas many of the less usual pitches are specified at the beginning of a song, and, of course, unless these directions are complied with, the vocal line will not be in the key intended by the composer.

Luis Milan, in *El Maestro*, gives some interesting advice about the tuning of these vihuelas of different sizes. He says never tune a large instrument higher than its proper pitch, or a small one lower, as in each case it will tend to revert to the pitch which is the correct one for the instrument.

Most of the books of vihuela music contain some instructions to the student. Some are more detailed than others, but by comparing one with another it is possible to piece together a fairly clear picture of their method of playing. It is interesting to find that the technique described is more varied than the method used contemporaneously for the lute. Particularly in the manner of playing *redobles*, or rapidly running divisions, the vihuelistas had outstripped the lutenists, by adopting, in addition to the thumb-and-finger technique current throughout the rest of Europe, the second-and-first-finger technique, which was not commonly used elsewhere until the early years of the seventeenth century.

Perhaps the greatest difference between the books of the vihuelistas and those of the lutenists of the other European countries lies in the great quantities of religious music which they contain. This is not surprising, since Spain prided herself on being the most Catholic kingdom of Europe. Sections from well-known masses like 'Mille Regres' of Josquin, 'L'homme armé' and 'Ercule Dux Ferrari' of Morales are found in all the books except *El Maestro*. Indeed Pisador's *Fifth Book of Musica de Vihuela* is composed entirely of the following four masses by Josquin, set for the vihuela alone, without voices:

Missa de Sol, fa, re
Missa de Gaudeamus
Missa de Ave maris stella
Missa de Beata virgen.

The solo music is, on the whole, less varied than that of the rest of Europe. Except for the transcriptions of masses, the fantasia is the most common form. These are found in large groups in each of the books. Some are extremely beautiful, par-

ticularly those of Luis Milan, but many are very dry, and sound like nothing more than academic studies in counterpoint.

In general there is a certain formality in most of the solo music. The only dance measure admitted to the repertoire of the aristocratic vihuela was the pavan. Thus the wide range of dance music, both popular and courtly, which proved such a fruitful source of inspiration to the lutenist composers, was almost completely closed to the vihuelistas. The enchanting and witty little jigs and toys, so typical of English lute music, are entirely absent.

There is, however, one solo form in which the vihuelistas excelled, and led the way for all the rest of Europe. This was in the writing of *diferencias* or variations. In these they seemed able to escape from the rigid conventions of the fantasia and the pavan, and the music is fresh and vital, full of colour and imagination. These *diferencias* appear to have come into being as a result of the inordinate length of the *romances* which formed such an important part of the singer's repertoire. A hundred and fifty verses was by no means an unusual length for a *romance*, and it is not surprising that the player began inventing variations on the accompaniment. Finally the writing of *diferencias* became an end in itself, and they were written not only on the tunes themselves, but on their 'tenors'. The two most popular tunes on which the vihuelistas exercised this particular art were 'Conde Claros', a *romance* of the love of Conde Claros for the beautiful Claraniña, and 'Guárdame las vacas,' a setting of the charming *Glosa* by the court poet Cristobal de Castillejo, who died in 1550:

Guárdame las vacas,
carillejo, y besarte he;
si no, bésame tú á mí,
que yo te las guardaré.

(Look after my cows for me, sweet boy, and I shall kiss you, if not, you can kiss me, and I will look after the cows for you).

Many of the *romances* are found in the books of the vihuelistas, and so well known were the words that it was unnecessary to print more than the first verse. Some of them are extraordinarily beautiful.

Of equal importance among the works of the Spanish composers is the *villancico*. Originally a popular song form, it was adopted by the composers of the sixteenth century, and in their hands it became an art form in miniature, and was used for songs of the most diverse character, ranging from the tragic to

the frankly bawdy. Like our own lute songs, many *villancicos* had two versions. They were either set for several voices, or, in the books of the vihuelistas, for voice and vihuela alone.

The historical position of Spain in sixteenth century Europe is closely reflected in the books of the vihuelistas. Her domination of the Netherlands and large parts of Italy resulted in much Flemish and Italian music finding its way to Spain, and works by the best known composers of the time rub shoulders with the works of the native vihuelistas. The constant traffic between Spain and the Kingdom of Naples made Italian a second language at the Spanish court, and a rather curious group of hybrid songs resulted in which Italian texts were set by Spanish composers.

It is always rash to make generalisations, but in trying to see the main differences between the music of the vihuela and that of the lute, I would hazard the opinion that the aristocratic vihuela reflected in its music the life of the court and the nobility in a still almost feudal society, while the lute, in addition to being the instrument of the court and the aristocracy was also the instrument of the wealthy middle classes who were rising to power in the great trading cities, in the more advanced economy of most of the other European countries. Thus the range of its music is wider and the outlook of its composers less governed by formality and convention than that of the court composers of sixteenth century Spain.

SOME FORGOTTEN 18th CENTURY KEYBOARD INSTRUMENTS

BY

DOROTHY SWAINSON

THROUGHOUT THE 18TH CENTURY all sorts of strange keyboard instruments were invented, most of which have vanished, except a few decrepit specimens in museums. There seems to have been a great desire to combine instruments one with another and also to introduce devices which imitated other instruments. Inventors were for ever seeking new sonorities, their aim being that the player of a keyboard instrument should have a great variety of effects at his disposal. It is amusing to speculate what they could have sounded like when in good playing order and skilfully played. Also what we have lost (or possibly gained?) by their disappearance.

In 1774, Piechbeck (or Pichelbeck) showed a harpsichord he had made at court in London, which could imitate flutes, trumpets and drums, and in 1783 Mercia, also in London, made a similar instrument with trumpets and drums — said to be ear-splitting!

In 1789 Schnell made an "*Anemocorde*" which was a 5-octave harpsichord, 3 strings to a note and 2 windbags to prolong the vibrations of the strings.

In 1778 Oesterlin, in Rome, who evidently preferred "douceur" to "violence," made a *Cembalo Angelico* with plectrums wrapped in velvet.

A year later Greiner, in Wetzlar (Germany), made an instrument for Abt Vogler which he called a *Bogenhammer Klavier*. It had 2 keyboards, one of which played a piano with copper strings, and the other an ingenious arrangement of little bows which "stroked" gut strings.

In 1791 Kunz made an *Orchestrion*, also with 2 keyboards, one a piano with 230 strings and the other an organ with 360 pipes and 21 stops.

Sebastian Erard's *Piano organisé* was also a combination of piano and organ which he made for Marie Antoinette.

By 1800 Erard was making grand pianos with pedals for una corda (called celeste), bassoon, drum and triangle: Steibelt in his "*Methode de Piano*" of 1807 stated that good modern French pianos, whether square or grand, must have at least 4 pedals (celeste, harp, bassoon and damper-raising) and that those with only two pedals were PIANOS ORDINAIRES.

Marmontel (1816-1898) mentions that in his youth he had a piano with 4 pedals plus tambourine.

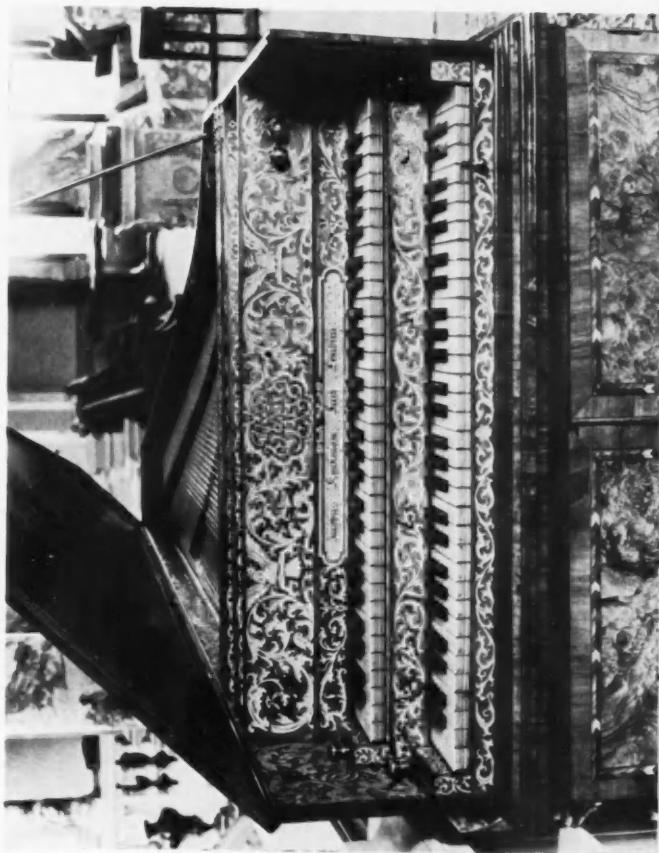
But long before all these odd combinations with pianos we have records of harpsichords combined with an organ—the Claviorganum. (Blaha's “Machine” of 1795 went one better, as besides a harpsichord and an organ, it could play “Turkish Music” and had thunder, hail and wind effects!)

I do not know if any of the instruments mentioned so far, or their derelict remains, are known to exist.

But we have in the Victoria and Albert Museum what must originally have been a magnificent Claviorganum. The case is splendid, but of the single keyboard, only one solitary inlaid key remains, and of the organ which had three stops, only one wooden pipe has survived. It was made by Lodovic Theewes for an English patron in 1579 and is fully described by Philip James in his volume of early keyboard instruments, published in 1938.

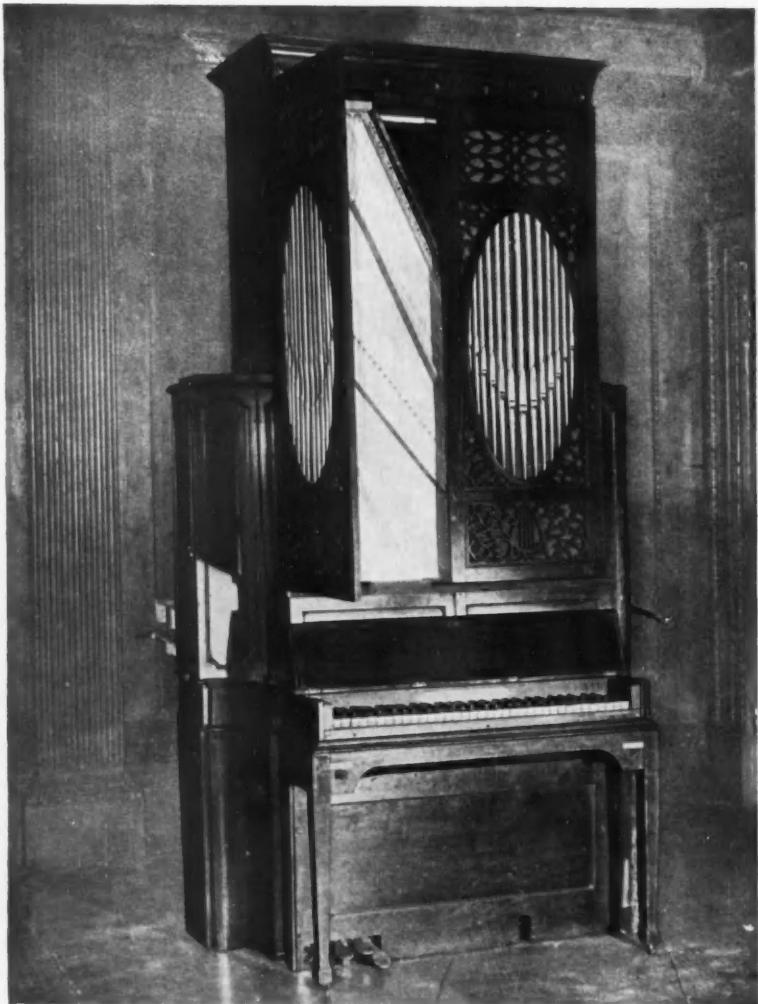
Then we have the Claviorganum in the Crosby Brown collection in the Metropolitan Museum of Art in New York City, which, according to the catalogue, seems to be in better preservation but not in its original form. For at some unknown date the harpsichord was transformed into a piano with an early English action and an octave stop. The nameboard, inlaid with ebony and ivory, is as follows: Hermans Willen Brock, Orgel und Instrument Macher zu Hannover, A.D. 1712. It had been made by order of the Elector (afterwards George I) for presentation to his regimental captain. The organ has 48 wooden pipes, stopped diapason 8ft.

Having introduced the subject, I leave it to Michael Thomas to describe his experiences and adventures with claviorganums.



CLAVIORGANUM

Made for the First Earl of Wemyss and bought from John Snetzler in 1751



UPRIGHT HARPSICHORD AND ORGAN

made by Robertus Woffington

(dated 1785 and 1789)



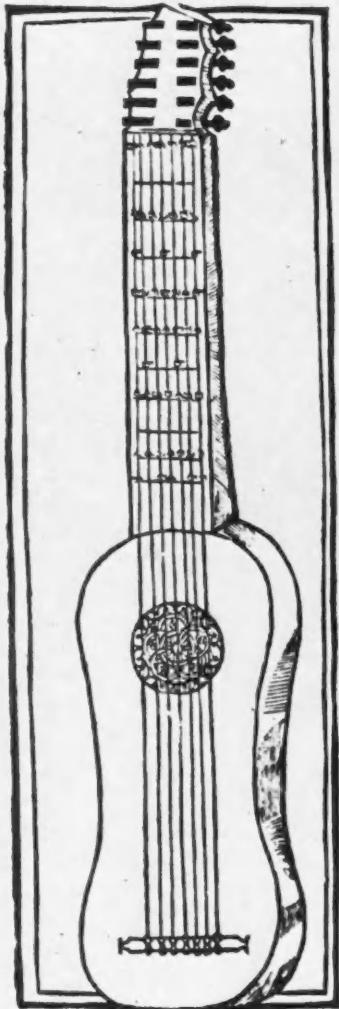
UPRIGHT HARPSICHORD

by F. Weber

2. Detalle vihuela

fol ex.

3. Demonstracion de la vihuela de septe ordenes que se tangan
fol ex.
 todos los semitonos estando fixos los trastes.



VIHUELA

from Juan Bermudo's *Declaracion de instrumentos musicales*, published in Ossuna, 1555

THE CLAVIORGANUM

BY

MICHAEL THOMAS

SEVERAL YEARS AGO, when I was in Scotland, I went to see William Thomas, the harpsichord restorer. He had just repaired and musically revoiced the Kirckman harpsichord which, with an organ, forms a claviorganum at Lord Wemyss' house, Gosford House, and, through him, I was asked to go and see and to try this beautiful instrument, of which there is a picture on another page.

I have always been very interested in chamber organs and in both playing and restoring them. Therefore when I was discussing some broadcasts for the Third Programme on old instruments I suggested that one of these broadcasts should be on the chamber organ and harpsichord of Lord Wemyss, and this broadcast was heard recently on the Third Programme. Largely I think it was successful, though I don't think the organ sounded quite to advantage as the old method of blowing meant that it didn't get quite enough wind, and therefore in a good many loud passages the organ, instead of being loud, was starved and rather flat.

Lord Wemyss introduced the programme himself, and he described how he had found in the family cash books payments of £86 6s. od., made to Snetzler between 1751 and 1754. The organ and harpsichord was originally made for his ancestor, Francis Charteris of Ainsfield, who became the first Lord Wemyss. He also found some original compositions which were 'cello sonatas written for Francis Charteris to be accompanied on this instrument. The instrument now stands at Gosford House, a few miles from its original home, in a nineteenth century addition to the main house which was built by Robert Adam. The architect of this part (William Young) has built this wonderful hall with a large marble staircase in the middle, surrounded by Corinthian alabaster pillars and decorated by Carston. This is the most beautiful setting for such an instrument and when heard in this room, with all its echo, it is a sound of very great beauty. Unfortunately, however, such a room is inclined to sound rather too harsh for a recording when generally the best results are achieved by having no echo at all and the room deadened down as much as possible. Also, I think it is true to say that the bright, clear tone of these early instruments really should be

heard direct in their surroundings, and a great deal more is lost when they are recorded than when a modern instrument is recorded. I hope, with the recent improvements in recordings that give all the high frequencies, that this difficulty will soon be overcome.

The combined organ and harpsichord at Gosford House is of the early period of both Snetzler and Kirkman. The organ has an 8ft. stopped diapason as its fundamental stop, an 8ft. diapason made of wood, a 4ft. stopped diapason instead of the usual 4ft. principal, a metal fifteenth of the ordinary Snetzler type, and the mixture is a twenty-second and a nineteenth. All this fits into a box the shape of a harpsichord, about 2ft. high, and on it the harpsichord stands. The fact that the principal has been replaced by a 4ft. stop pipe and the mixture was of a high nature was probably due to lack of space, and most of the pipes stand upright on the chest in the two feet between the floor and the bottom of the harpsichord. Only some of the wooden pipes are twisted round to run the horizontal length of the instrument; that is, of course, the very long pipes. This organ is played by stickers from the lower keyboard of the harpsichord which also plays the main stops of the harpsichord itself, 8ft., 8ft. and 4ft. The upper keyboard plays either the lute stop or one of the 8ft. stops from the lower keyboard as a solo, but it cannot play these two stops together, only one at a time. Therefore the maximum stops available are eight on the lower keyboard at a time and one on the top. This gives a problem of registration of some nicety. While I was playing it, I did a lot of jumping about from keyboard to keyboard, and had the organ in and out of alternate sequences, but this was really a sort of experiment. I am not sure that it is really good. I believe the English players used the lower keyboard with a number of stops for a section of a piece and then repeated it with both hands on the upper keyboard, as an echo. Such registration is marked all the way through by Stanley in his organ or harpsichord works.

Now the claviorganum was the largest and presumably the most expensive of the 18th century keyboard instruments and it can play the whole repertoire of either the chamber organ or the harpsichord, but it also may have additional musical advantages over either. Since Arnold Dolmetsch started his work we all know that a piece played in a dull legato style has neither shape nor rhythm. However, if the notes are held on for exactly the right length according to their melodic or harmonic importance, surely the piece of music begins to have a meaning, and what

instrument is better than an organ for showing the length of notes? Also, a note with a rhythmic stress is shown by a slight silence or articulation before it, so the exact timing of the beginning of a note is very important. What instrument is more precise at showing the beginning of a note than the harpsichord? With these two qualities added together, it does seem to me that the claviorganum is the ideal instrument for the interpretation of 18th century music. At any rate, the first time I played Lord Wemyss' instrument, I decided I would like to have a claviorganum more than anything else in the world. (Except, perhaps, a clavichord.) I naturally tried to persuade Lord Wemyss to sell me his instrument, but he was adamant.

The next thing I saw was a harpsichord offered for sale at both Christie's and Sotheby's, which had also once had an organ, but, on making enquiries, I found that the organ part had been thrown away by a dealer just previously, and nothing remained of it at all.

Now, several years before this, I had seen an upright instrument which contained part of an organ. It had been made in Dublin in 1785 by R. Woffington. It had looked in such bad condition and had been so altered that I felt it was impossible to restore it.

Shortly after this, I was asked to restore the famous upright harpsichord by Weber, who was also a Dublin maker during the 18th century. While I was restoring it, I was reminded of the somewhat similar upright harpsichord and organ made by Woffington that I had seen at Burford. I therefore found out what had become of it and went to see it again. What had originally looked like a lot of old pieces had really been designed as an upright harpsichord with a small organ behind it. However, all this work, as well as the original work, had been tentative, and the maker showed signs of not being quite sure what he was doing and altering his mind as he proceeded. Ultimately nearly all the original work and alterations had been ripped out, leaving only part of the small organ.

In the light of what had been learned restoring the Weber instrument, it did not seem impossible to rebuild this upright harpsichord. The earlier Weber had certain defects such as stiffness caused by felt pads which hit the bottom of the jacks and then twisted—a complicated interlocking device for damping, and stiff springs for the return of the jacks. But it did seem that, by rectifying these faults, and making the action more mechanically sound and simple, which could be done by employ-

ing certain organ techniques, it would be possible to get the action free and to make it work well. I therefore bought the Woffington instrument and set about putting the harpsichord back in it with three stops as it was probably first designed, and I found the job not as difficult as I had feared it would be. Then there was the problem of the organ.

This was first sent to a restorer to repair, and what came back was a very unsound job, with all the mistakes made in the 19th century repeated; but, by stripping it down, it was possible to put it back as it had been originally. When this was done the organ was still very small, although quite suitable for accompanying the harpsichord. Recently, however, I have extended the sound-board of the organ and, by putting a new sound-board behind, I have been able to put on all the stops which the Snetzler in Scotland has with very similar pipes. In addition, for good measure, I have included some others, including a cornet mixture, a reed, and a cymbal, so that as it now stands it is a complete chamber organ and upright harpsichord, suitable for 18th century English organ music as well as some of Bach. It also adds a lot to the texture of the French harpsichord school. I admit that it is now bigger than it was originally, but the additional organ can easily be removed, leaving it as it was originally made. It has one disadvantage, however; it is not easily transportable.

But I do feel very strongly that these combined instruments can add something to 18th century music—a certain quality or spice which it is a pity to have lost. I am hoping that during the next year or two, others may be built of a more portable design, more like Lord Wemyss', so that the claviorganum, which was in some respects the king of 18th century keyboard instruments, may be heard and played more frequently. There are actually many French, English and German pieces which have a greater musical value when played on it than when played on any other keyboard instrument.

DOROTHY SWAINSON

Among all who have associated with and worked under the guidance of Arnold Dolmetsch, Dorothy Swainson stands out as possessing an amazingly receptive and versatile personality. After having originally begun her career as a pianist, and toured successfully in North America, she came, by a happy chance, into contact with Arnold Dolmetsch and thus became, as it were, born again. From that time onwards she remained his steadfast adherent, adopting as her favourite instrument the gentle Clavichord. This indeed was henceforth her lifelong companion from whence she coaxed a wealth of lovely music from various sources. Needless to say, her versatility extended itself to all types of keyboard music, where required.

At the outbreak of the first World War it so happened that Dorothy was in the midst of a musical engagement in Russia, in consequence of which she became interned there for a considerable time, eventually returning to England in a state bordering on starvation. Consequently her satisfaction of a normal appetite, on rejoining her relatives and associates, resulted in a serious illness, from which she bravely recovered and was once more enabled to enjoy her liberal musical gifts.

It was indeed unlucky that the second World War should again have entrapped her in a long period of internment, this time in Vittel (France). Nothing daunted, she straightway set about looking for a useful occupation. The place of her internment was actually a commandeered hotel, several storeys in height, thus necessitating a long journey up and down for the fetching of water. Otherwise it was comfortable and, on the discovery of a large collection of books that were somewhat dilapidated, she set herself the task of repairing them.

Her very small room was shared with a pleasant young Frenchwoman, which arrangement she greatly preferred to being in a much larger apartment filled with quarrelsome people of mixed nationalities! The commandant of the whole concern was a very pleasant officer who was fond of music. Consequently, when he discovered that not only did Dorothy speak German fluently, but also that she was a distinguished musician, he provided her with full opportunities for the use of her gifts.

Acknowledged as a "star performer," she was allowed to give lessons and to control the practising time of the pupils on the six or seven pianos placed in various parts of the camp. Soon there arrived in the camp an excellent violinist named Claire Mendel, and before long these two virtuosi were playing together music by Beethoven, Mozart, Schumann and Brahms, to which, in addition to the musically adapted persons among the internees, the commandant himself listened with great enjoyment.

In close proximity to the camp there dwelt, in solitary confinement, France's great patriot, Edouard Herriot, and his wife. One day Dorothy was called to the commandant and told to arrange a short concert in the theatre adjoining the camp premises, consisting of classical music of the very best that she and her colleagues could provide. In her diary, kept at that time, Dorothy makes a note of this occasion in these words: "So, on the appointed day, there was the commandant, in his box with Monsieur and Madame Herriot. Afterwards we were introduced to him, and he thanked each one of us for playing such and such a piece, knowing all the music we had played. Poor man—he looked like a caged lion; never shall I forget those eyes" . . . "At one time he asked for books to read, and a careful choice was made from the non-fiction library that was thought suitable for so great a man. But they were promptly returned with a request for light novels like those by Gyp." I remember Dorothy once telling me how, after one of such performances, Monsieur Herriot thanked her especially for playing to him some music by J. S. Bach, which music touched him deeply.

Eventually Dorothy, having reached the age of sixty, was released and, in company with others in this category, returned home by a very uncomfortable and circuitous route. I call to mind how I went to meet her at Haslemere station, she looking as buoyant and merry as though her life had been one smooth and easy pastime. Even the temporary difficulty of having only the remnants of the clothing in which she had been interned was soon made good. As to this trouble, she had been told when first arrested that she need bring nothing, as she was likely to be released after about three weeks! Afterwards it would have been useless to send for additional clothes, as they would certainly have disappeared en route!

Our continued association with our dear Dorothy thenceforth has been one of unbroken happiness and joy, both personal and collective. MABEL DOLMETSCH.

Although there are many people well qualified to write an appreciation of Dorothy Swainson, I should nevertheless like to pay her a tribute from an entirely personal point of view. She was of inestimable assistance to me in breaking fresh ground with the discovery of hitherto unexplored musical works for the Pardessus de Viole by such composers as Mons. Marc and Jean Barrière, and in writing apt and beautiful accompaniments for them from the figured bass. She also added to the very limited store of songs to the Mediæval Harp. In the course of this last year she had arranged the Hotteman Suite which I played on the Pardessus de Viole at the 1959 Haslemere Festival, as well as writing an accompaniment to a suite of pieces by Marin Marais and setting to the harp a beautiful early French song "Le Mal d'Amour."

Her help and advice were invaluable; but above all she was an unfailing source of inspiration to her associates and pupils. She last played in public at the 1958 Festival, and we knew then that she was in poor health, without realising, however, how short was the time left to her here.

We held her in great affection, and shall miss her sadly.

CECILE DOLMETSCH.

When I first heard Dorothy Swainson play eleven years ago at a Dolmetsch Festival I was, as may be imagined, struck by her complete mastery over the clavichord. But I think what was even more striking was her interpretation, which was derived from a deep insight into the exact pattern of every group of notes, giving a new meaning and value to every phase, to every individual note. At the end of the concert Miss Swainson told her audience that it took fifteen years to get a really good clavichord technique. I went away feeling it would be time well spent.

As a teacher the amazing thing was that she always had so many fresh ideas. She was aware of every possible way a piece could be played. Her knowledge was colossal. All those who learnt with her will always deeply regret that they have learnt only a small part of what she had to teach.

Her amazing vitality and will power made her always try to appear fit and well when her pupils needed her. At times when other people would have found concentration impossible she was so alert that, before an idea was fully expressed, she had seized on it and explored its full significance and furthest implications.

The combination of her deep insight into, and kindness towards, other people, coupled with her great ability, was perhaps the secret of her personality, which was the most charming I have ever met.

MICHAEL THOMAS.

It is quite impossible to forget Dorothy Swainson. She was one of those rare people completely devoted to her art. Not only did her playing of the clavichord and harpsichord have the live outstanding quality of inspiration that makes the great artist, but as a teacher she was unique.

To have a lesson with her was an intellectual and spiritual experience. She was never dogmatic and always allowed for the pupil's own individual preference on how an ornament or phrase should be played, as long as it was in good taste and not foreign to the period in which it was written. Her lessons were like discussions, and from her suggestions there always emerged some seemingly new conception that on mature consideration proved to be right.

Her knowledge and taste in ornamentation was impeccable and she could always back her statements by chapter and verse from the various writers of the period with which the lesson dealt.

If your playing was a little too rigid or unrhythymical she could always turn your efforts into live art by some firm advice that could never offend even the most sensitive person. To speak with her about music was always most stimulating, as one felt that behind her great enthusiasm was a scientific and profound intellect.

To have known her was a privilege.

CHRISTOPHER WOOD.





This Number of
THE CONSORT
was edited by
Dorothy Swainson

Mr. Richard D. C. Noble has been elected Editor to succeed Dorothy Swainson, and the Committee are indebted to him for his assistance in taking over the task of publishing this issue of the Journal.

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